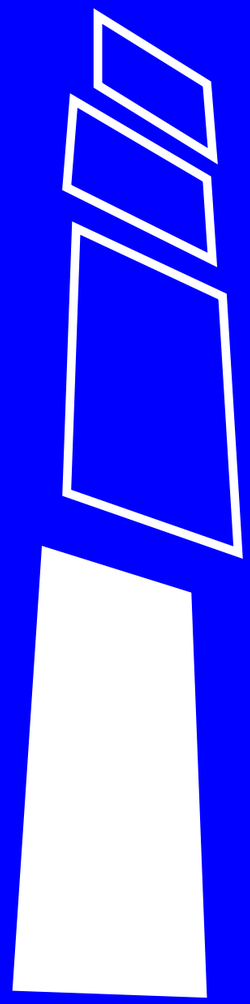


33 Bligh Street

Sydney
NSW - Australia

Supplementary Information to Assist
in the Assessment of the Project Application
12th October 2012

fitzpatrick+partners

CONTENT - DETAILED RESPONSE

Podium Facade

The facade solution to the podium of the building which incorporates the zone substation has a requirement to achieve a high percentage of openness to the enclosing wall of the zone substation behind. This is due to the significant exhaust and supply air requirements for the internal equipment within the zone substation. As such, the concrete wall behind the sculptural facade solution consists of large openings with a single stage metal louvre infill.

The design concept for the podium is of a solid block of stone cut from the ground, and elevated to form the building podium. This block is hollowed so to create the internal space for the zone substation. As such, the design relies on the top of this block being consistent for its full depth (spanning Bligh Street to O'Connell Street), and that the visual language of its facingd has some consistency across the two streets frontages, yet, as with a natural block of stone, there is variations in the face pattern.

The Bligh Street frontage is expressed with a strong horizontal focus, with the O'Connell Street frontage being more vertical, achieved with the introduction of more vertical or "fracture" lines. A vertically slatted option was explored, but this allowed the metal louvre wall of the zone substation behind to be seen clearly from close proximity. This was not the desired design intent.

The selected sculptor, Gary Christian developed this theme, stratifying the stone into horizontal slats, perhaps mimicking the stratification of a natural block of stone of this scale. This horizontal pattern is constructed from slats of material with a regular depth and spacing over the facade. The face pattern of these slats varies from smooth at the bottom to highly textured at the top. The slats are joined in sections with vertical blocks referencing fractures through a stone surface. This fracturing is further enhanced with fine lines of blue light set behind the slats.

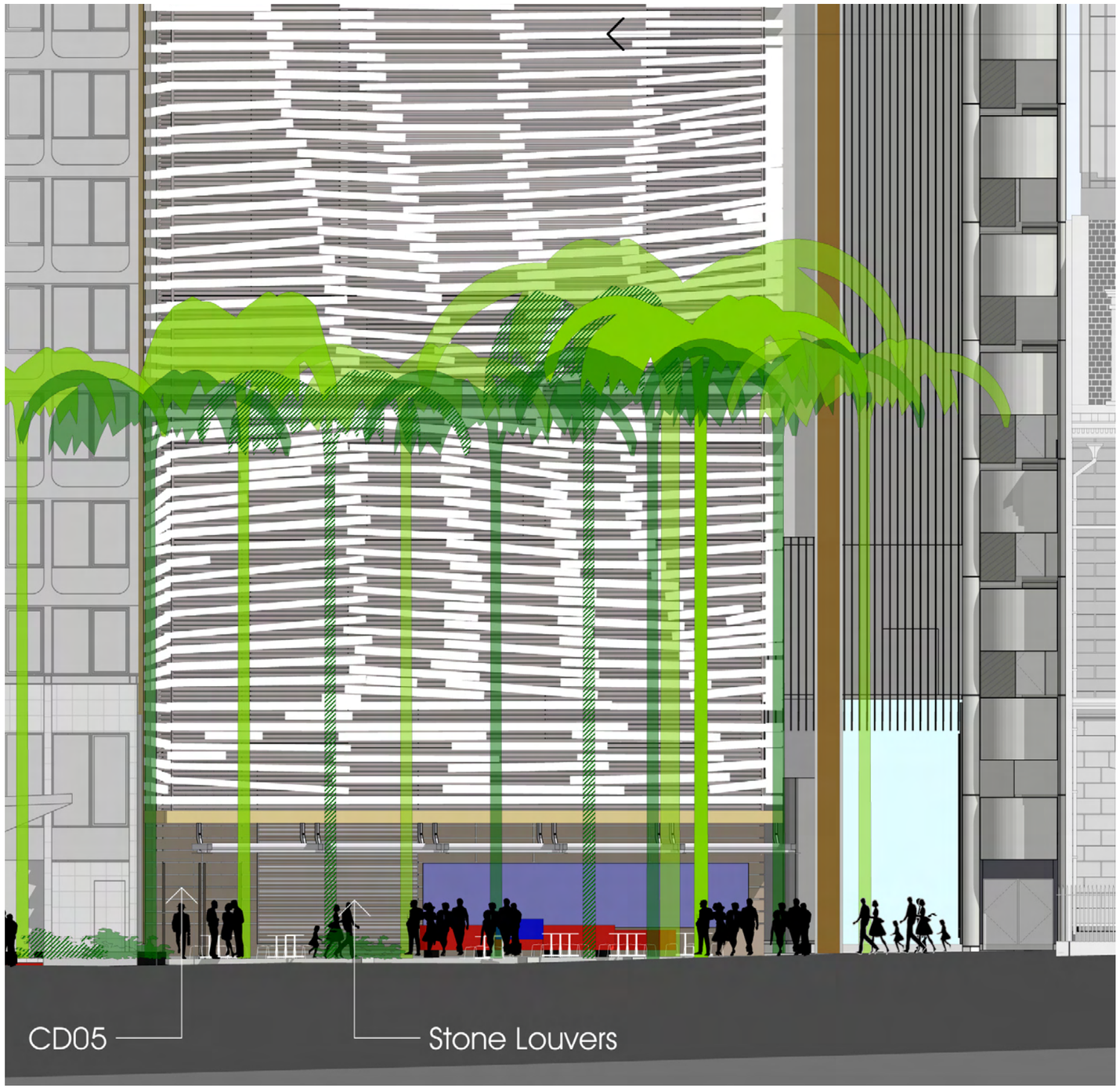
The slat depth and spacing has been determined by detailed visual analysis, 3d modelling and the open area requirements for ventilation to the zone substation. The intent was that the sections of the zone substation wall between the sculptural wall slats should only be visible from a distance, where there was no visual definition of this back wall, and as one approached the wall the depth of the slats stopped any viewing to the wall behind. As the building is approached the face pattern texture also becomes visible, and when the wall is within close proximity, the texture from smooth to rough becomes the defining element, with a subtle glow of blue light from the vertical lines of light behind.

Gary Christian talks in detail of this awareness of the total image and intent from a distance, and the visual image completely varying when it is viewed up close – a richness and variation within the one piece.

On the Bligh Street Elevation, one slat line is deleted at a low level, and one at a higher level in respect to the strong coursing lines on the northern neighbouring heritage building.

The base of the sculpture is defined by the need to "hide" the louvers to the zone substation behind, but more importantly to provide a springing point for the shopfront/awning to the cafe zone below. The scale of the cafe space, defined by the combination of its interior space and the projecting awning has been kept within the dimensional guidelines for awnings within the City of Sydney, but also at a humanist scale, in response to the scale of the sculpture wall above.

Artwork Bligh Street
- Height of Base of Screen



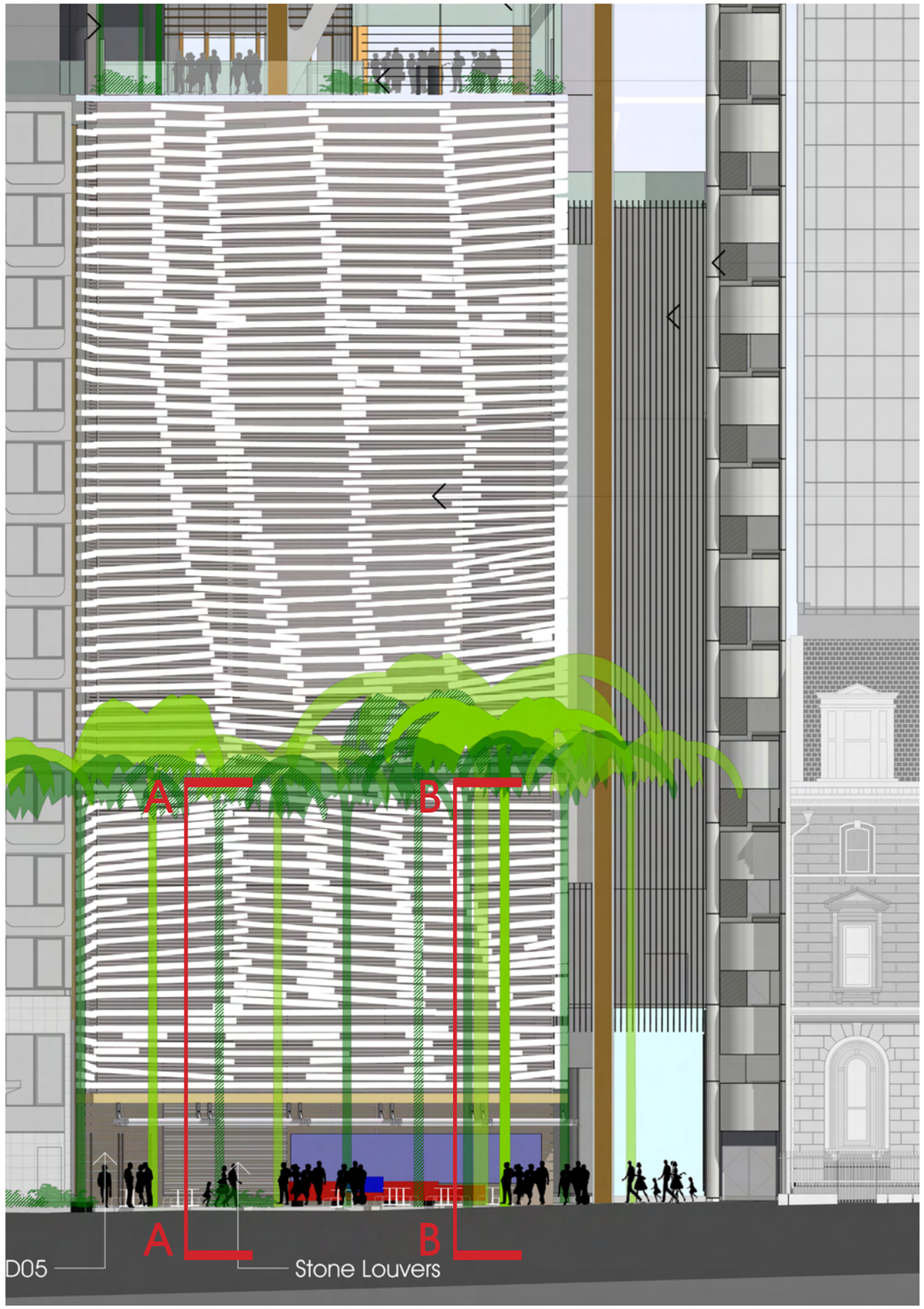
The request for the base of the sculptural slatted wall to align with the springing point of the arch windows to the heritage building to the north of the site would result in the elevation of the base of the screen. This would reveal the zone substation louvers, but also increase the height of the cafe and the awning to such a height that it loses any relevance as an awning providing weather protection or as a scale defining element.

Whilst the awning and internal ceiling height of the cafe could be reduced, this would introduce a "third" material to the elevational palette – not the glass of the cafe awning/shopfront and not part of the art wall.

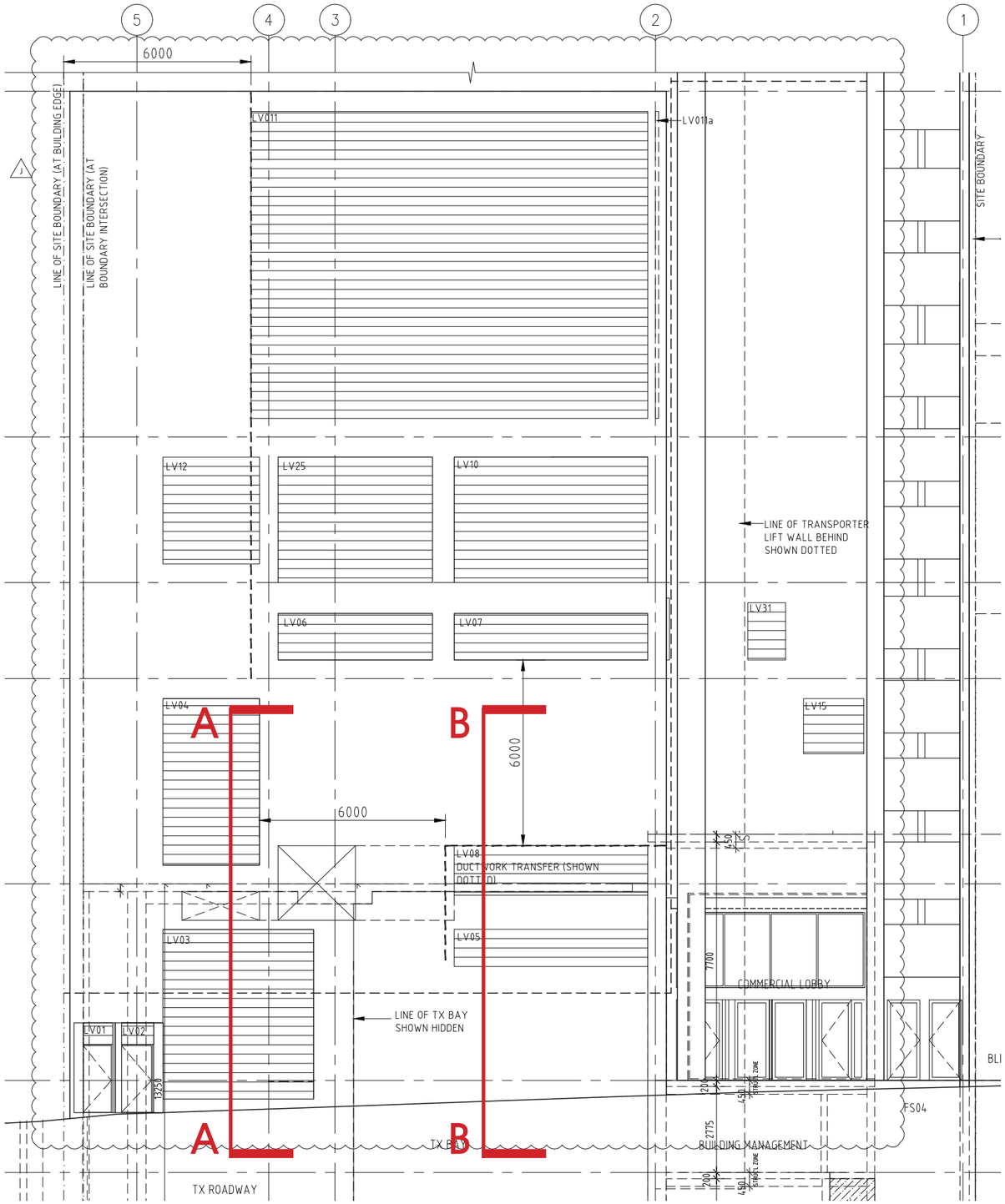
It was also considered that the distance and plan alignment between the wall and the actual arch windows was such that any visual connection was questionable.

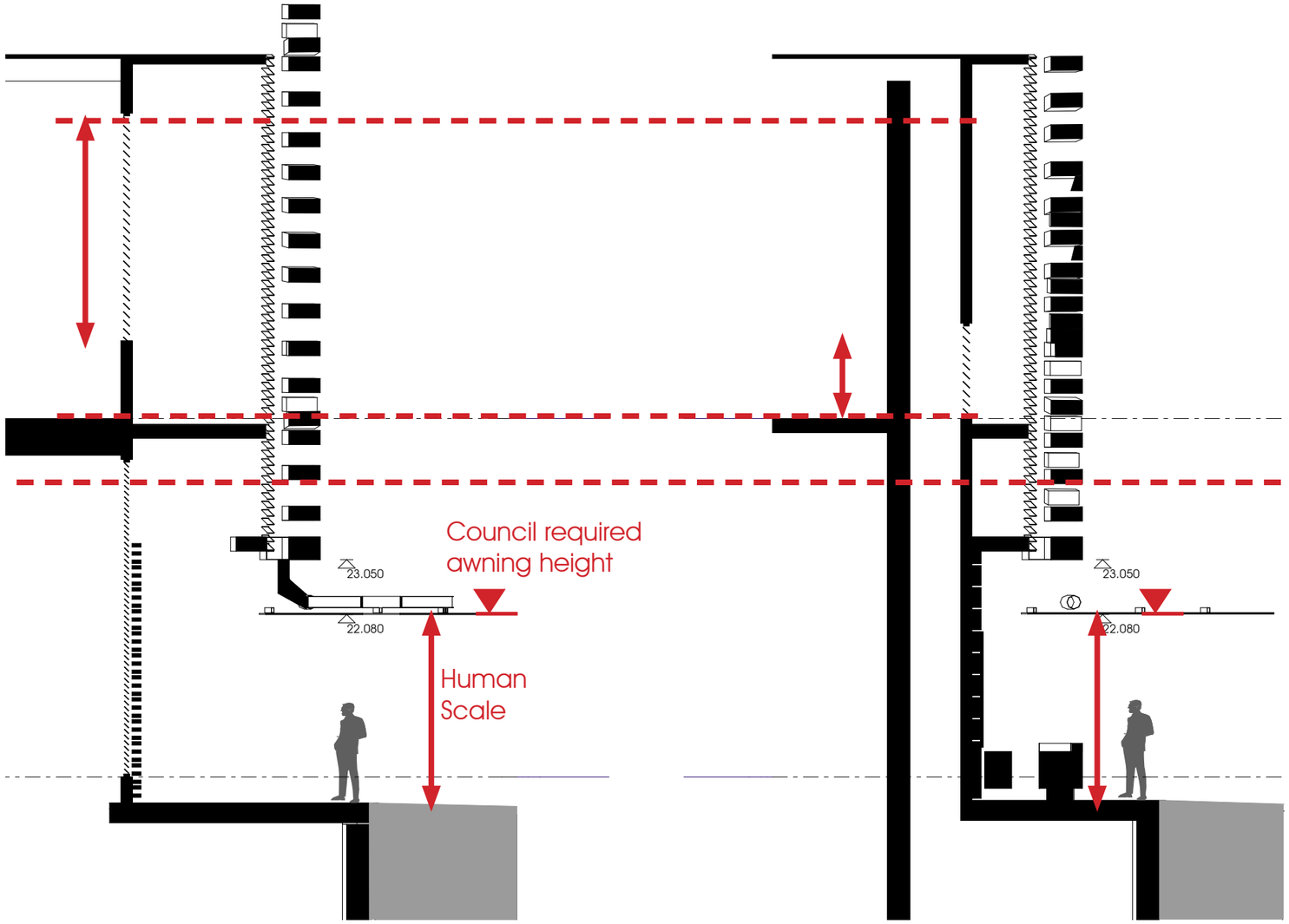
As such, this approach is not supported.

Submitted Facade Design



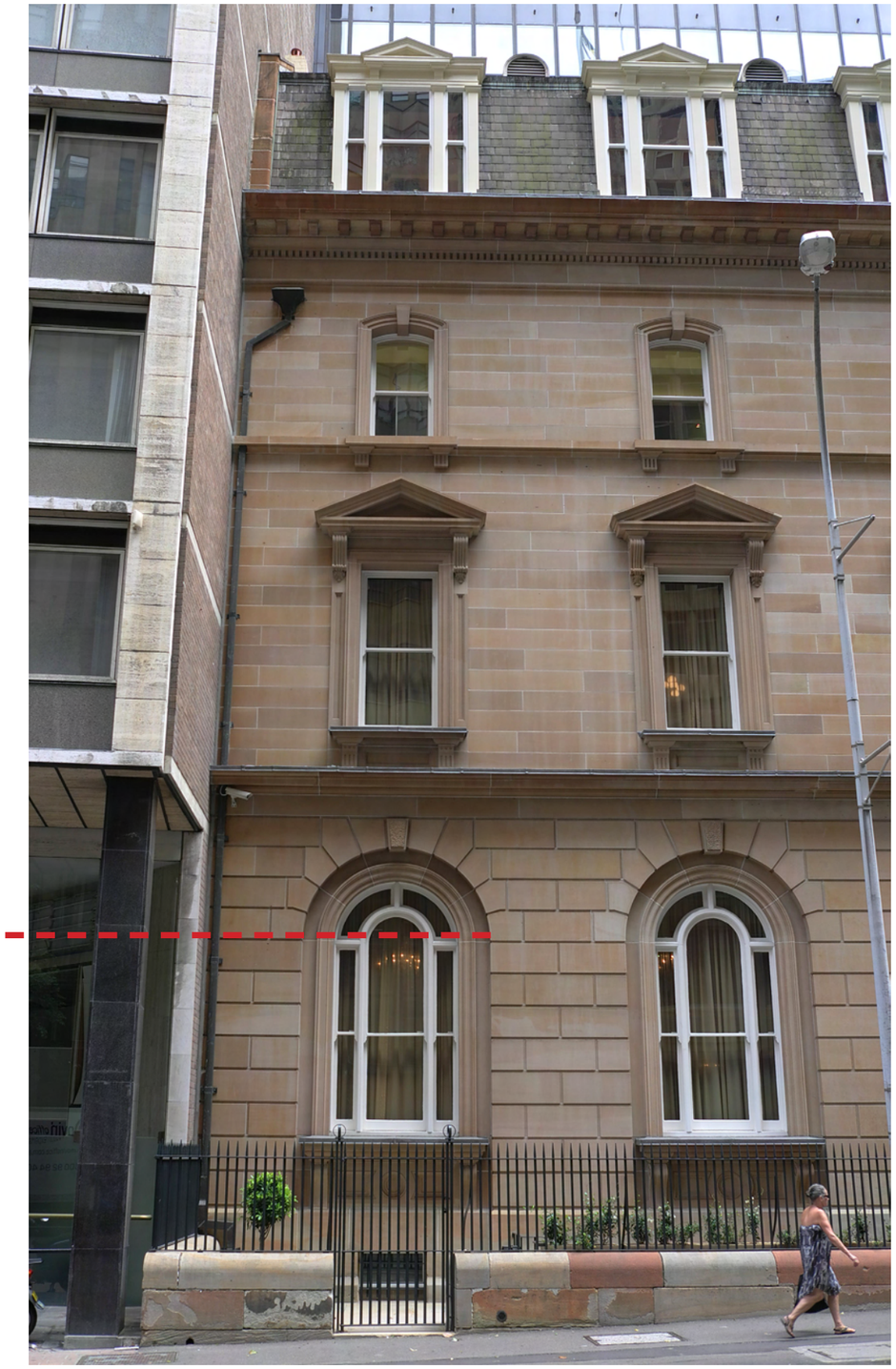
Substation facade behind with extent and location of louvered areas as required





Section A-A

Section B-B



Lowy Institute Photograph

Artwork O’Connell Street
- Height of Base of Screen

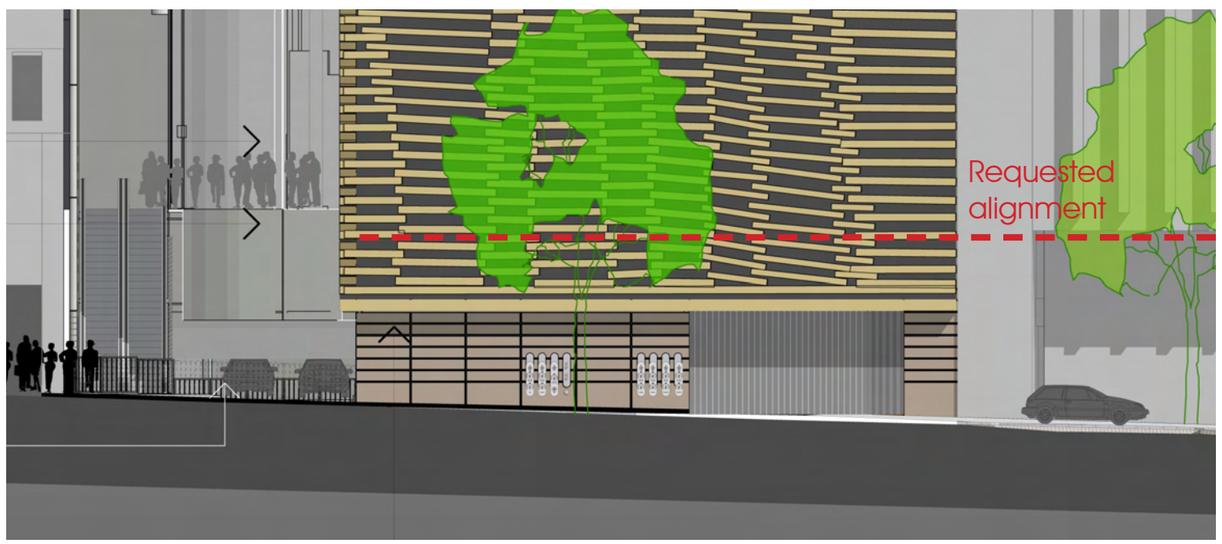
Raising the base of the sculpture wall to the O'Connell Street facade so to align with the soffit of the podium recess of the southern neighboring building will provide a number of major impacts on the current design proposal.

This change would result in a similar issue to that discussed for the Bligh Street facade, revealing a zone where there is a requirement for louvers to the substation behind. This would result in the introduction of a third material between the sculpture and the solid stone base.

It would also require the access door to be elevated to this new height – increasing the scale of this metal louvred gate significantly, and making it a visually dominating element on the streetscape (the wall above the current gate is also open able up to a height of approximately 10 metres for the replacement of internal equipment)

The top of the solid stone base cladding to the zone substation was set to align with a similar solid stone base on the neighbouring heritage building to the north. Due to the distance between these elements and the nature of this separation between "base" and "middle", the design has been modified such that the base of the sculpture wall now aligns with the base of the horizontal beam framing the tops of the doors and windows of the neighbouring heritage building to the north. This line has a higher visibility within the street, and the relationship between the two buildings horizontal alignment will be clearer.

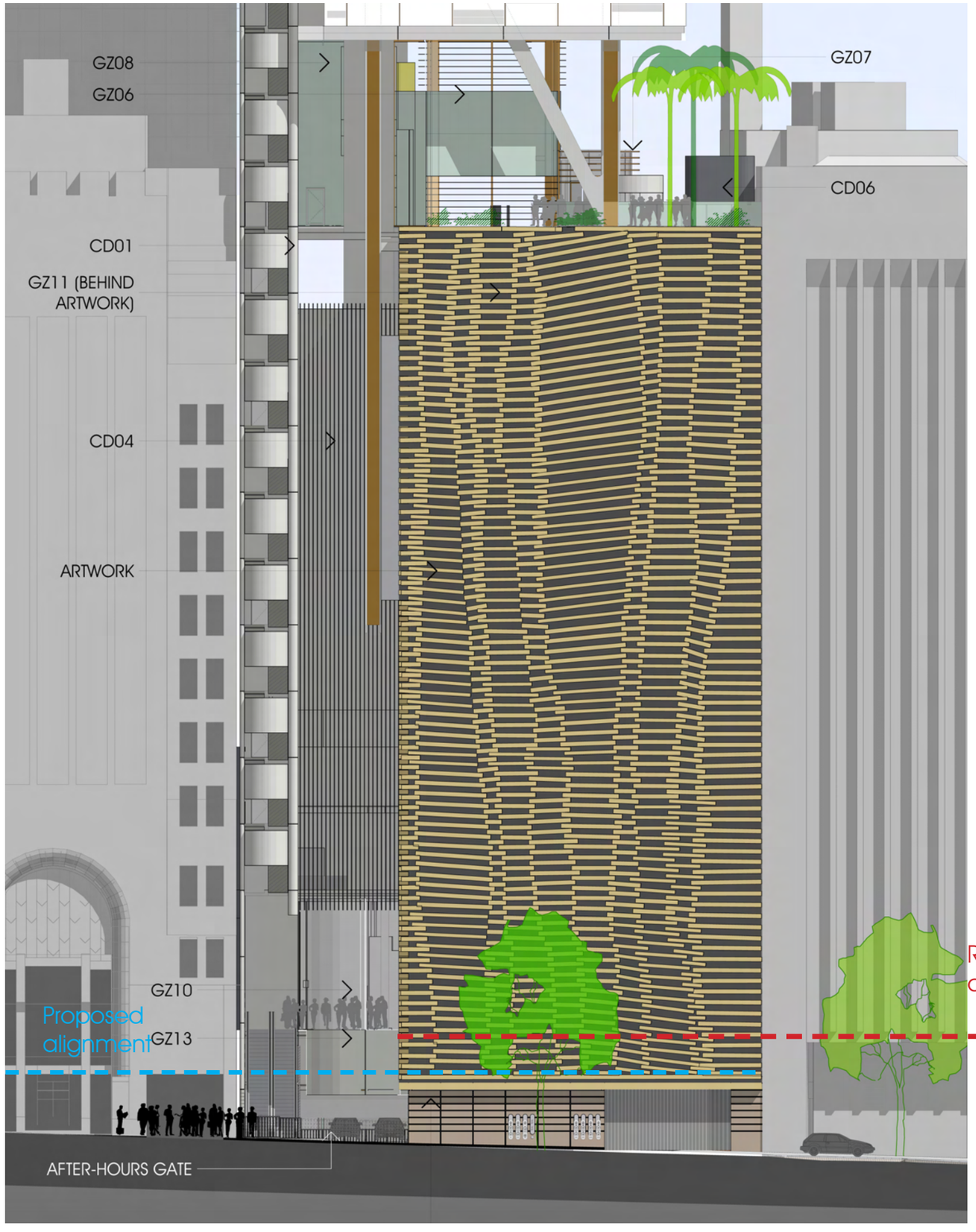
O'Connell Street Elevation as per Planning Submission



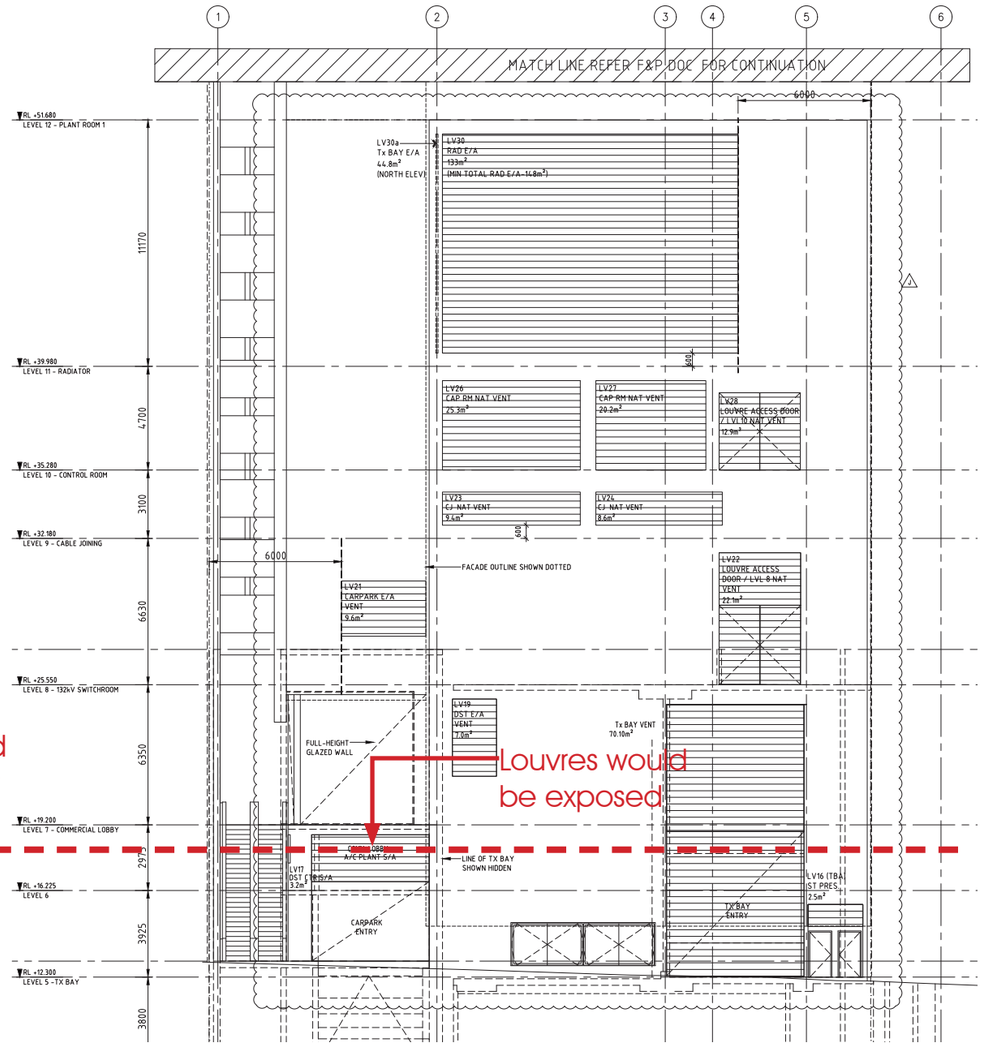
It is proposed to align the base of the substation with the stone feature of the adjoining building on O'Connell Street on the Northern side.

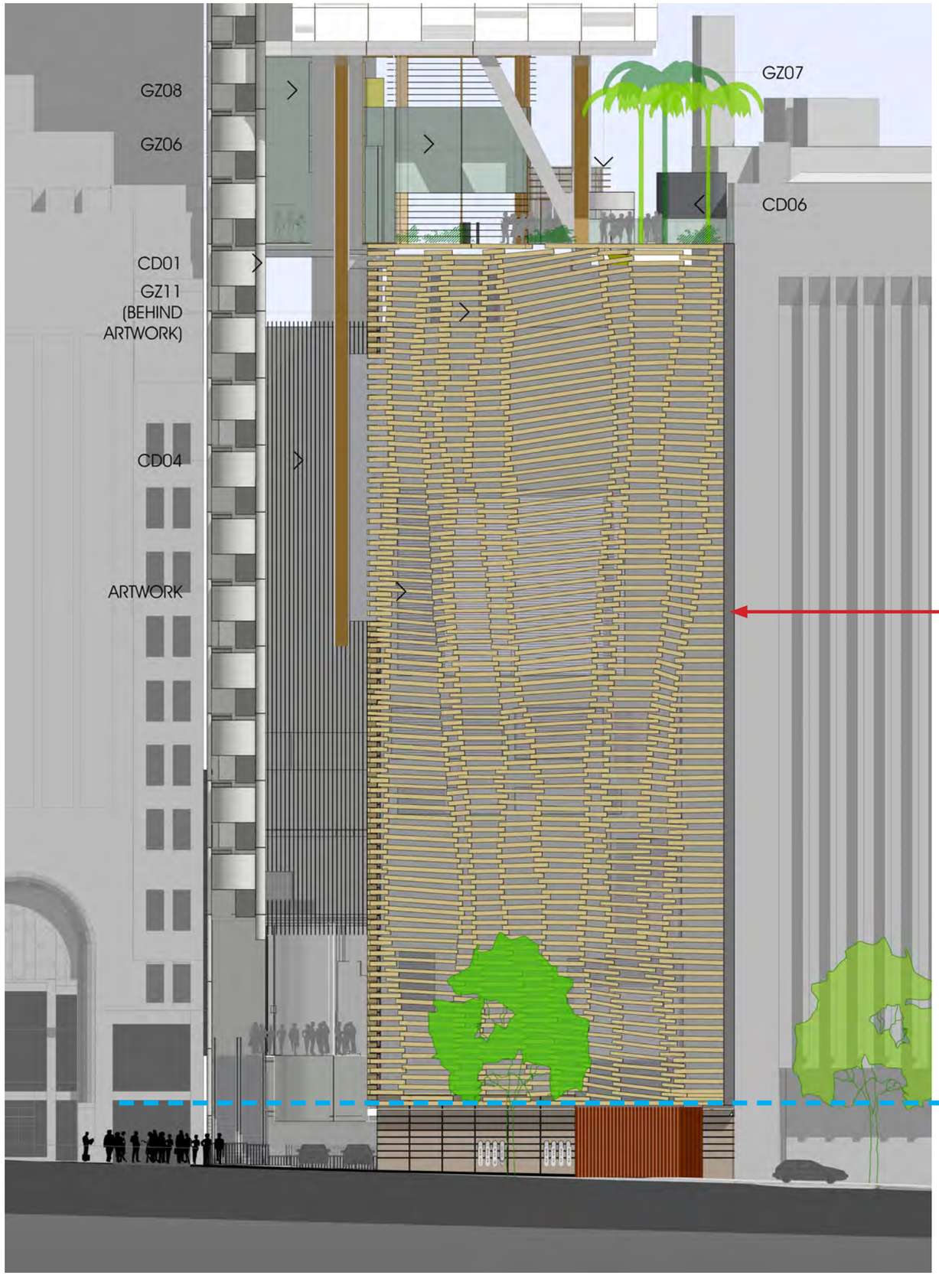
Height of stone feature to be picked up;
underside of artwork to be aligned

Submitted Facade Design



Substation Facade behind with extent and location of louvred areas as required





Amended elevation, base of artwork raised by 500mm
to align with adjacent building on the Northern side

Artwork O'Connell Street
- Height of Parapet

The intent of a consistent street wall is understood. This is of primary concern to streets consisting of low street wall heights, or wide streets. In this scenario, O'Connell Street is a narrow street, with the street wall heights being approximately 10 stories high. As such, the top alignment of the buildings can only truly be witnessed at an acute perspective angle, steeply looking up, or standing at the end of the street looking down its complete length.

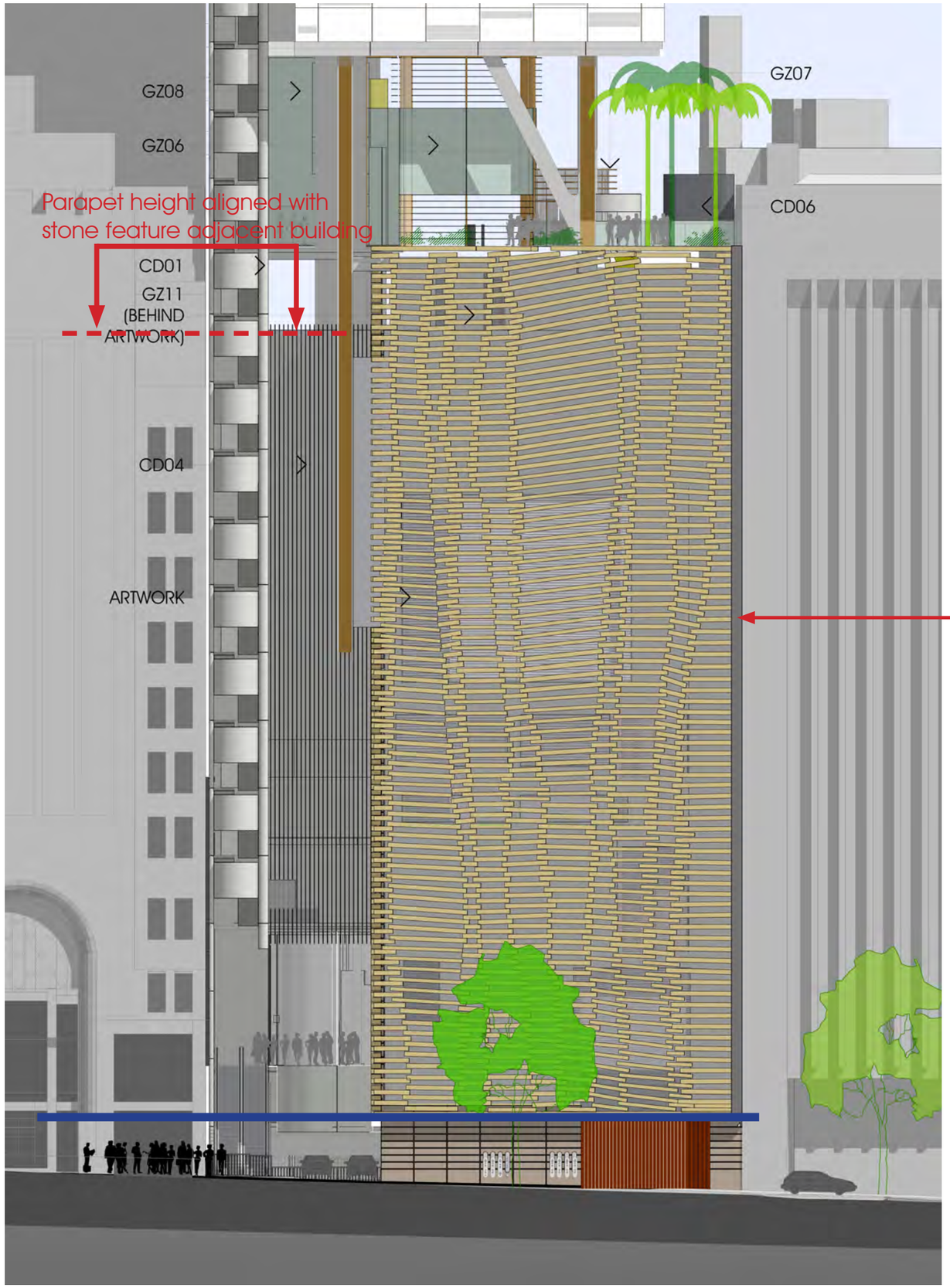
The impact on the design as proposed by elevating the sculptural wall to align with the top of the neighbouring southern building causes several major concerns.

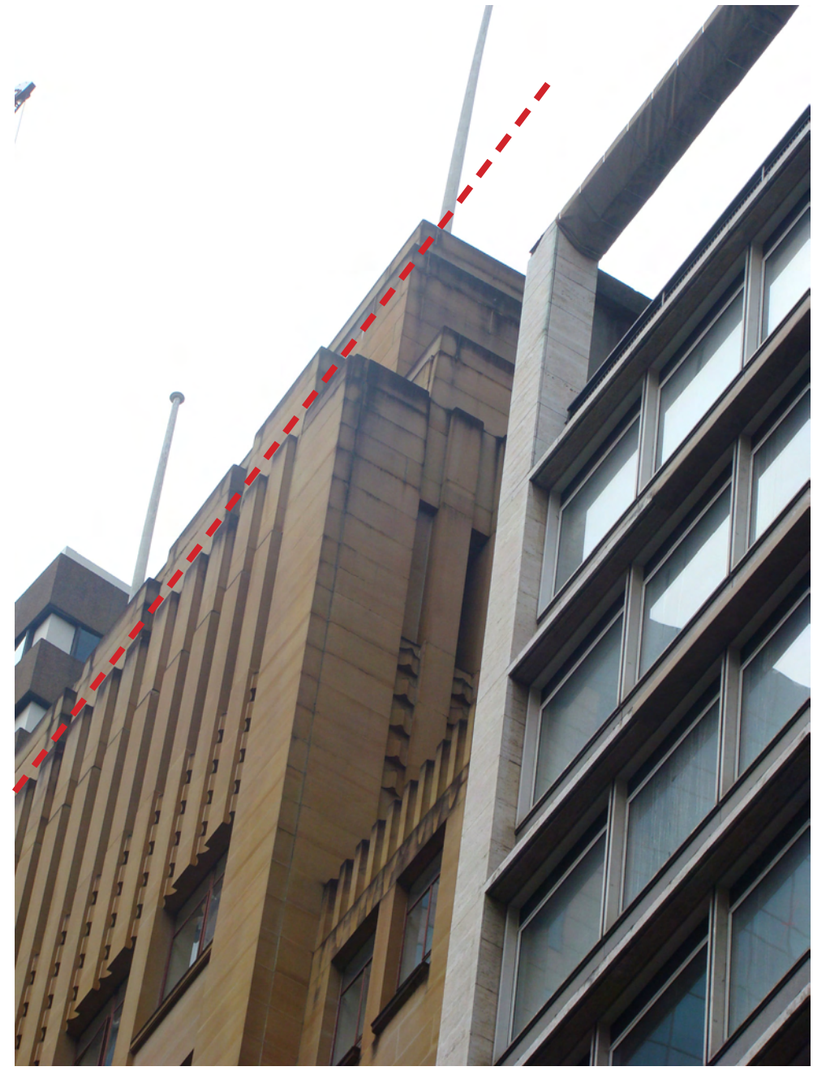
The integrity of the design idea of the podium being a solid block of stone, with a flat top is lost, resulting in the object being read as two street screens.

The concept of the lobby sitting on top of the rock block created opportunities for the lobby to be naturally ventilated, but also to create breakout spaces from the lobby onto the top of this block. These spaces are proposed to be integrated with the lobby cafe and other providers. This space provides interesting city views in all directions, but particularly out to the west (O'Connell Street facade) It also provides opportunities for afternoon light to penetrate deep into the lobby. Should the screen be lifted to match the neighbouring 1970's building, this view and a significant amount of light penetration to the lobby would be lost, replaced with a solid wall.

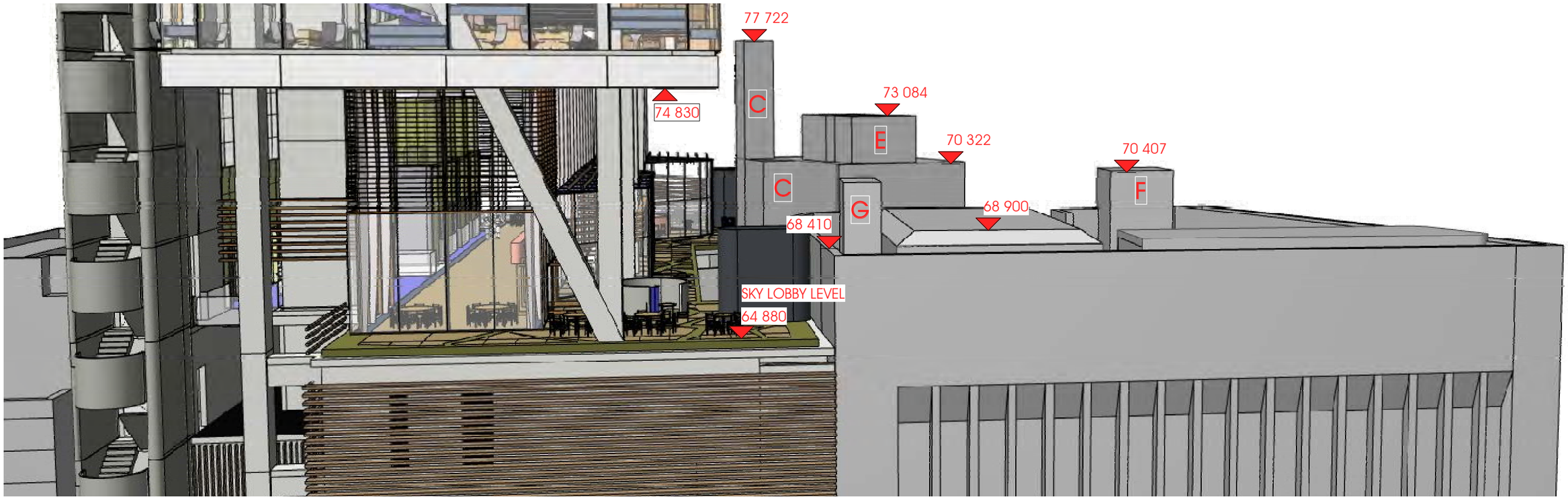
The recessed vertical louvre element between the sculptural wall and the vertical firestair has been designed such that its top and bottom do align with a similar facade feature on the neighbouring heritage building to the north.

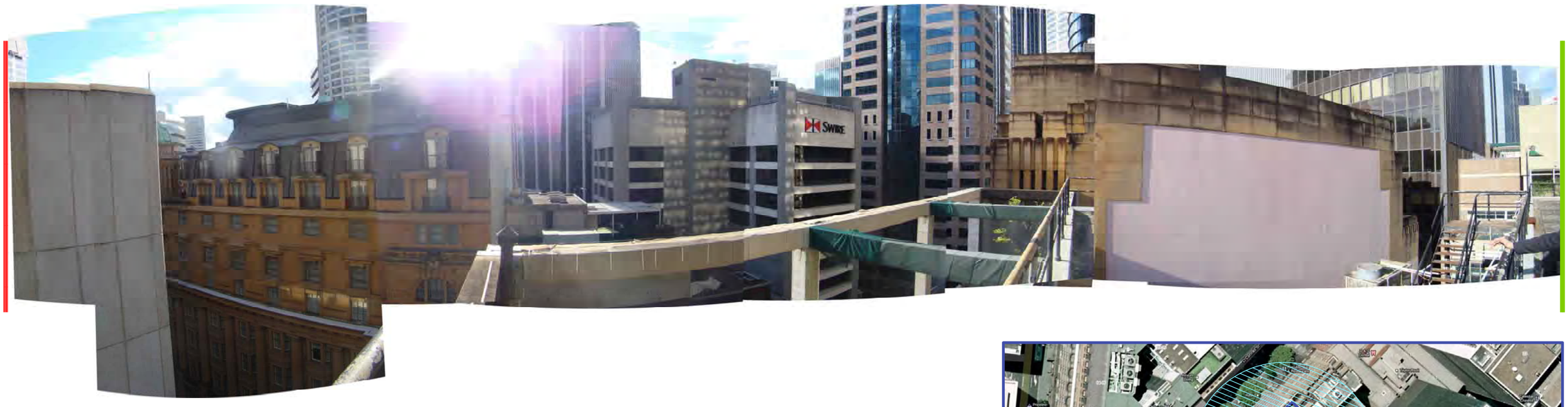
A 400mm wide shadowline between the sculptural wall and the neighbouring building is also proposed. This separates the building facades into distinct elements, providing a more appropriate connection of built form along the streetscape, and allows each facade of each building to be read as an individual element.

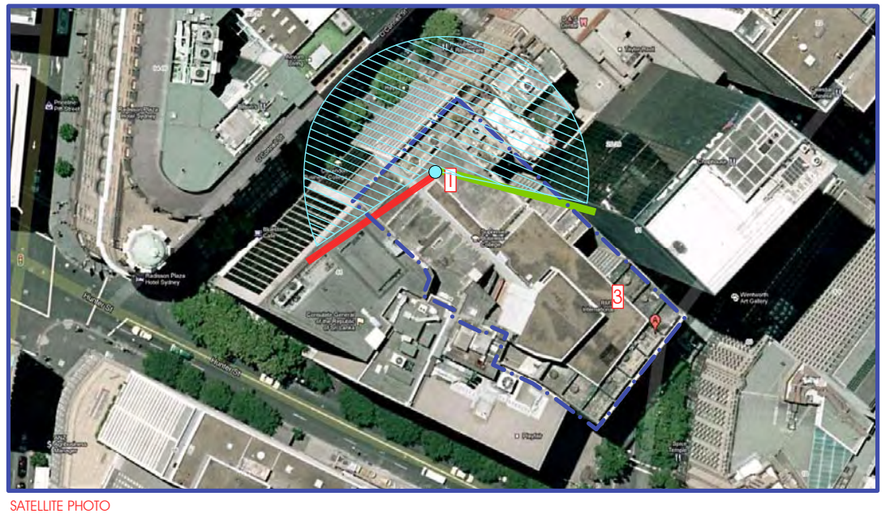

GZ08
GZ06
GZ07
CD06
Parapet height aligned with
stone feature adjacent building
CD01
GZ11
(BEHIND
ARTWORK)
CD04
ARTWORK
Recessed channel detail
to adjacent building



View looking above O'Connell Street Podium Facade







SATELLITE PHOTO

SATELLITE PHOTO

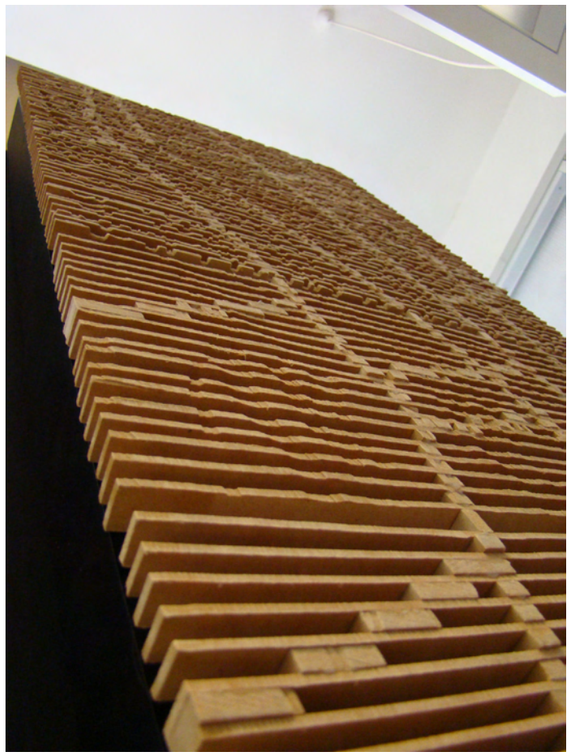
O’Connell Street -
Glass gate

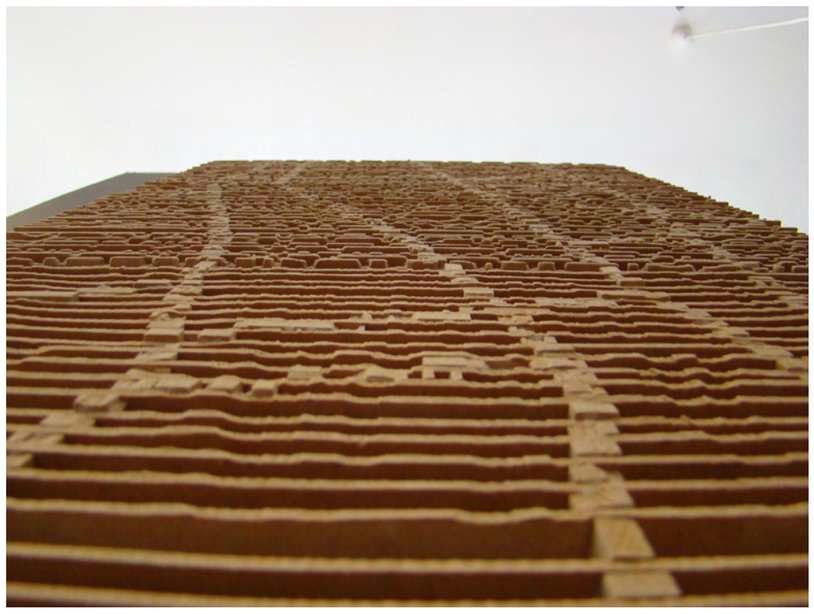
The ground level after hours security gate is proposed as glass

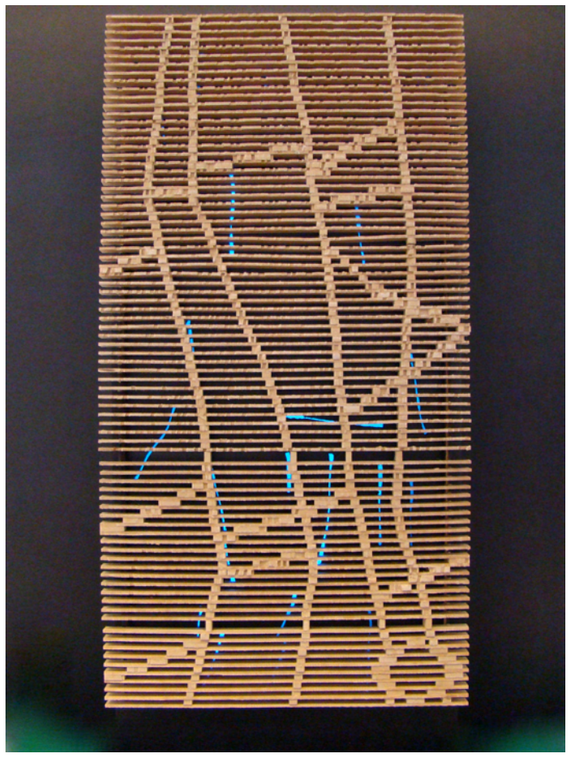
Public Domain Works

Conditions of pavement and landscaping to the public domain are to be reworded such that all works are to be in accordance with the City of Sydney Guidelines.

Artwork O’Connell Street + Bligh Street
- Refinement of Articulation of Facades

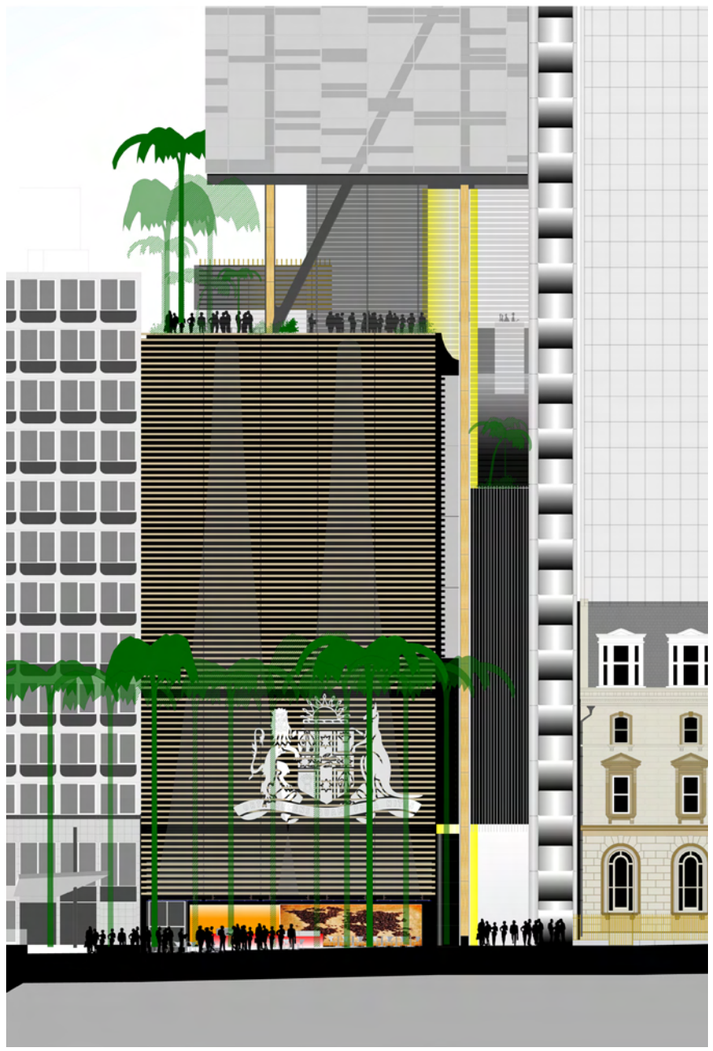




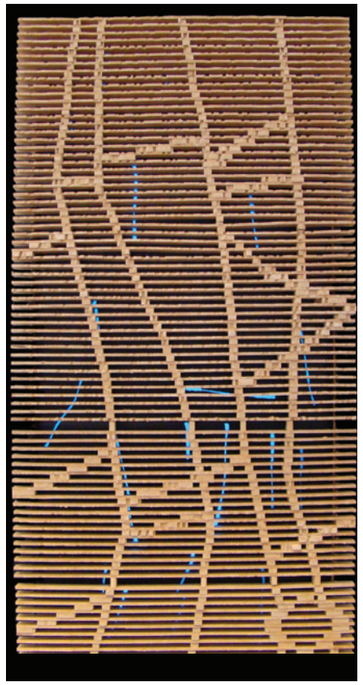


The sculpture facade solution for the podium has been developed since the initial and finalised competition phases. This development included the testing of different design solutions, including fractured, vertical and sloped solutions, exploring the technical details for the construction of the facade, fine tuning the open area requirements for ventilation to the zone substation behind, and the actual material and colouration of the sculpture. The Planning submission and the submitted artist models accurately portray the outcome of this exercise.

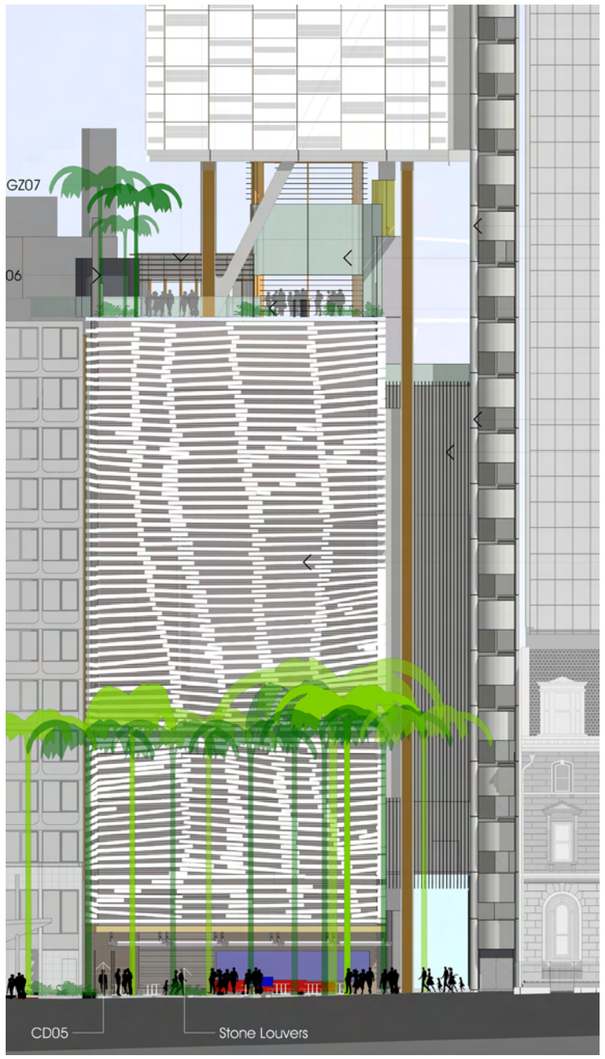
Bligh Street Facade -
Initial Design Competition Entry



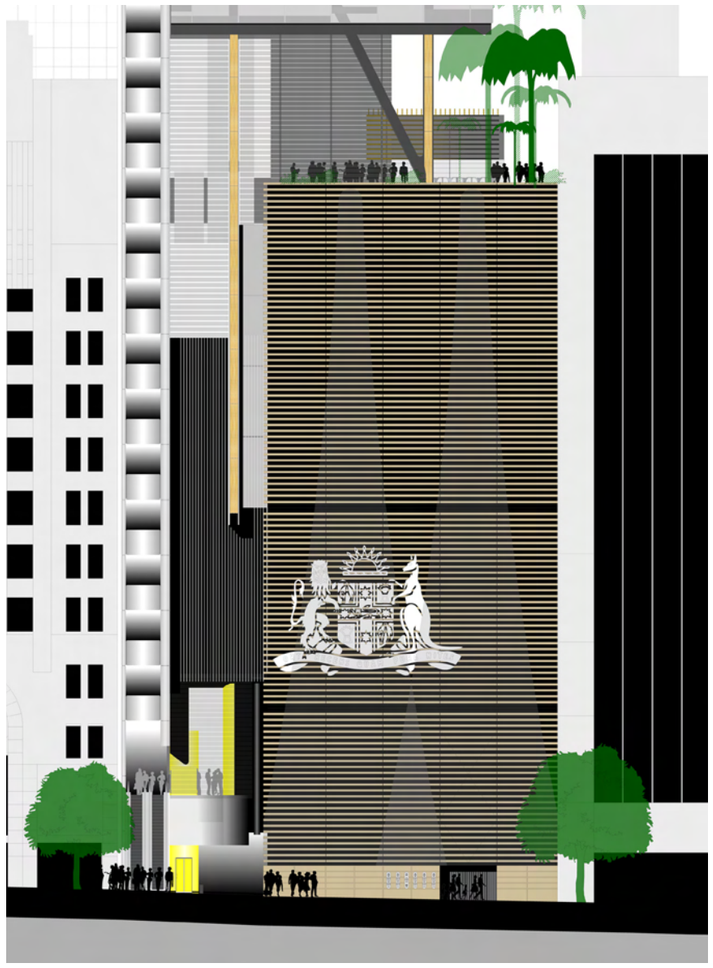
Bligh Street Facade -
Finalised Design Competition Entry



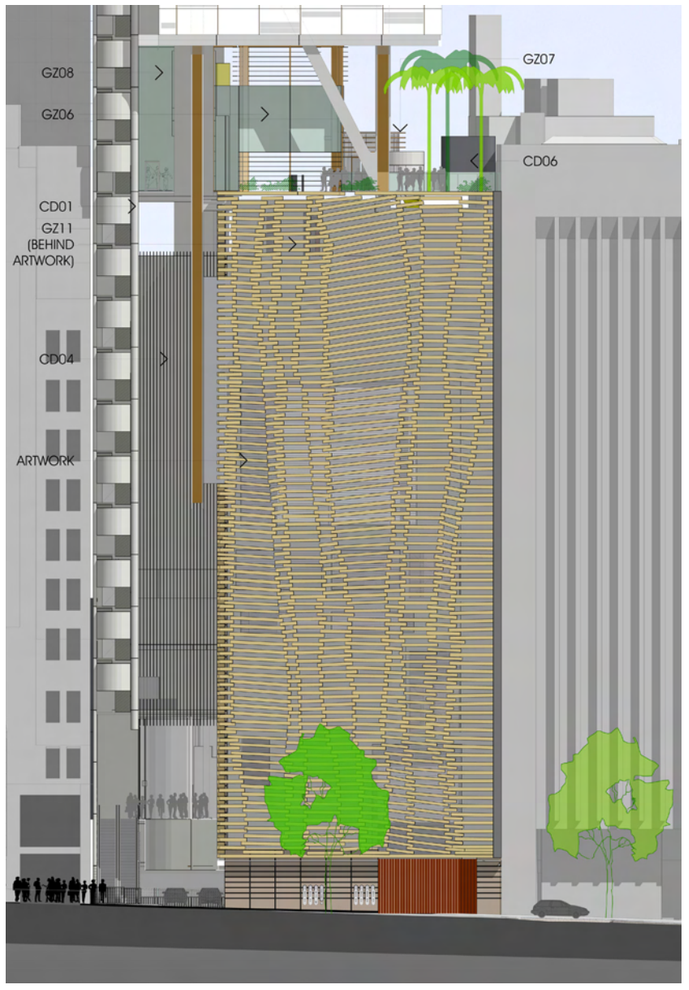
Bligh Street Facade -
Planning Submission

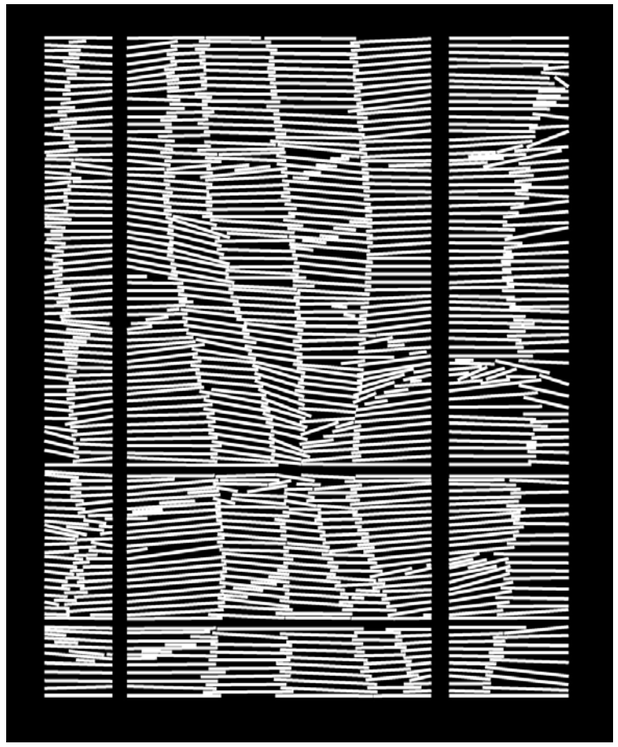


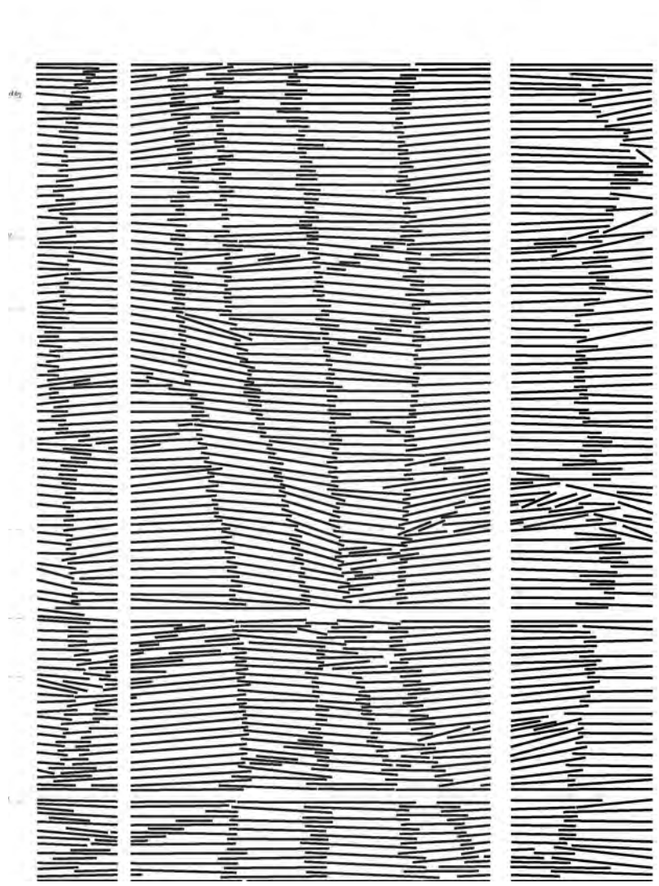
O'Connell Street Facade -
Initial Design Competition Entry

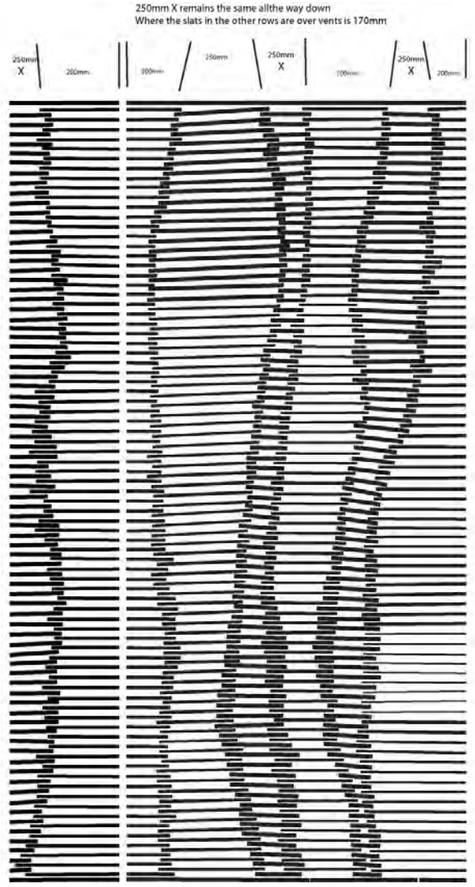


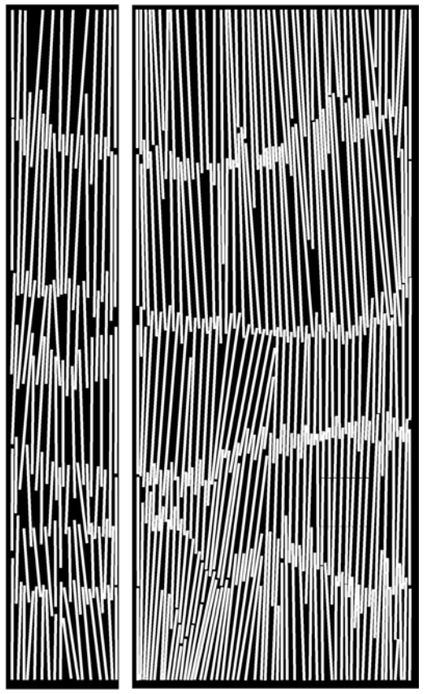
O'Connell Street Facade -
Planning Submission

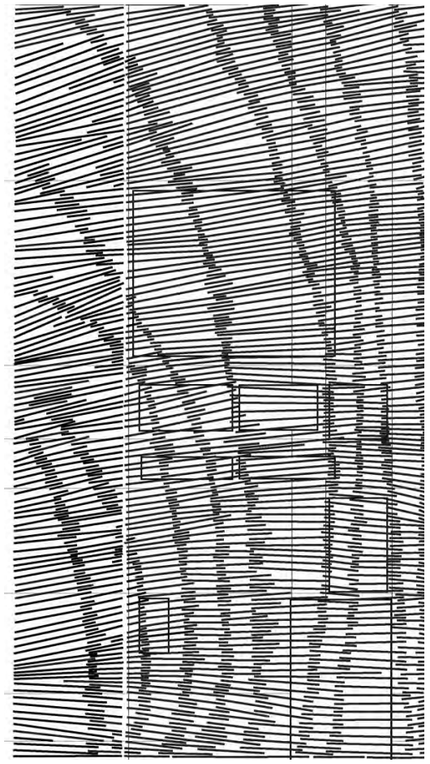


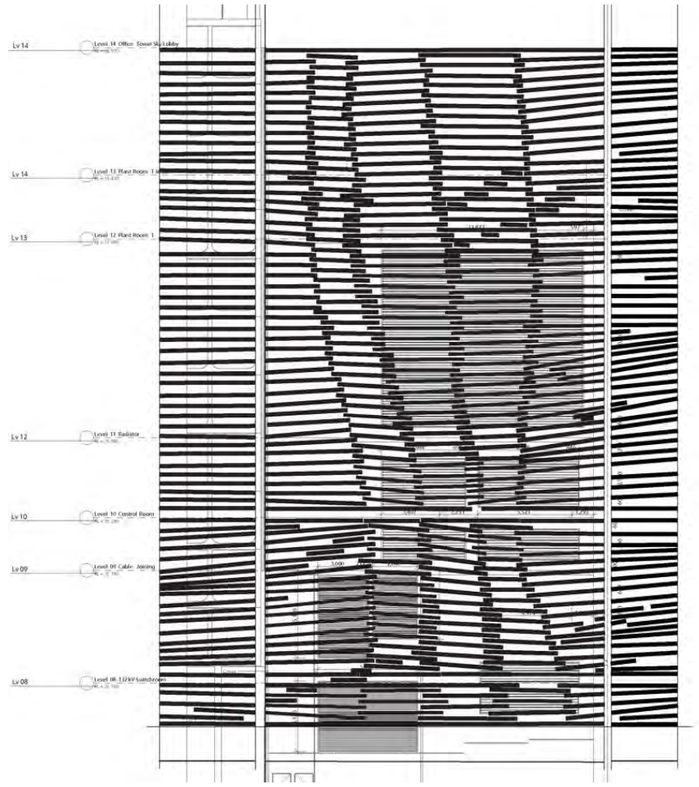





250mm X remains the same allthe way down
Where the slats in the other rows are over vents is 170mm
250mm X
250mm
250mm X
250mm X





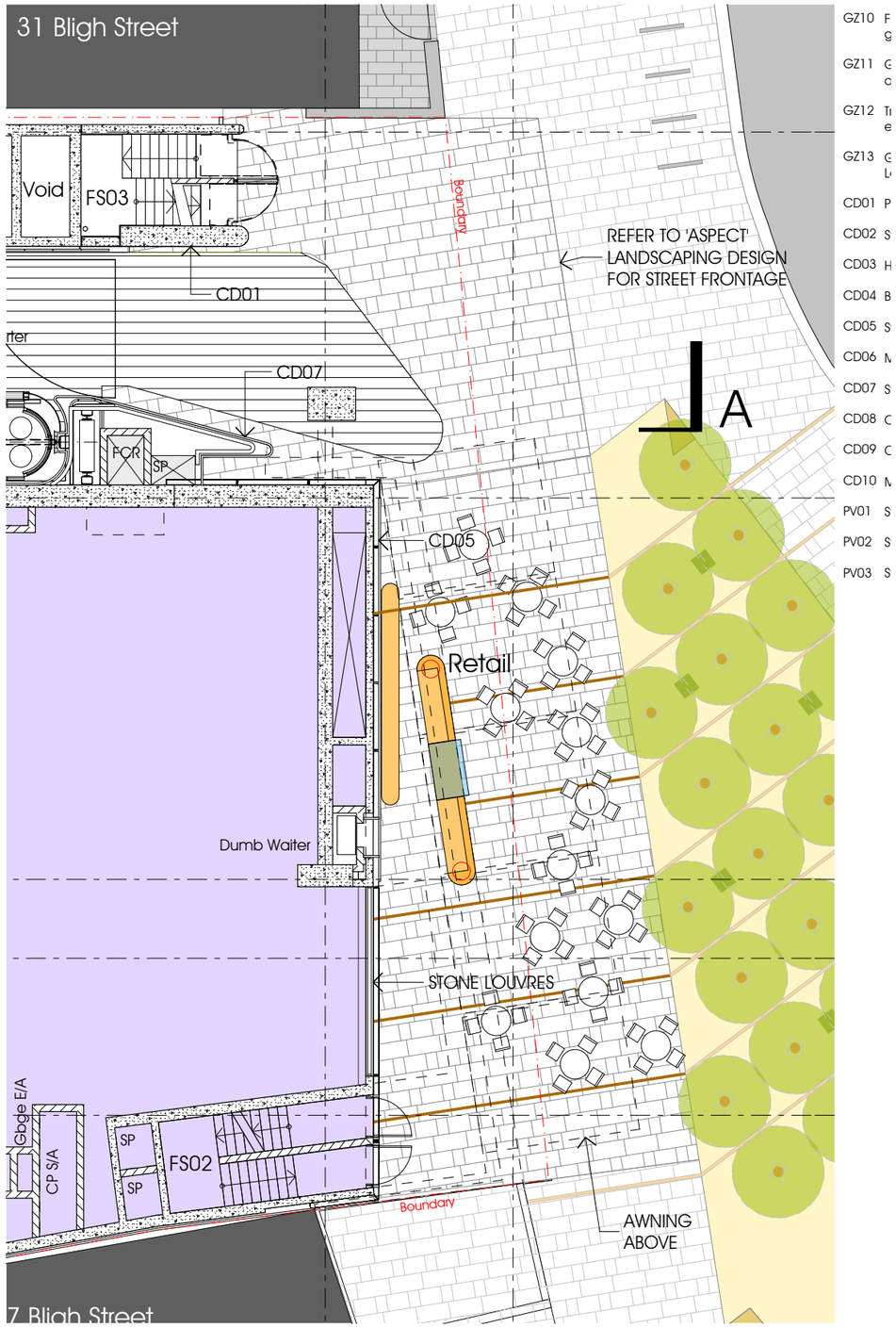

Lv 14
Level 14 Office Tower Sky Lobby
Lv 14
Level 13 Plant Room 1
Lv 13
Level 12 Plant Room 1
Lv 12
Level 11 Radiator
Lv 10
Level 10 Central Risers
Lv 09
Level 09 Cable Jetting
Lv 08
Level 08 12/69 Switchroom

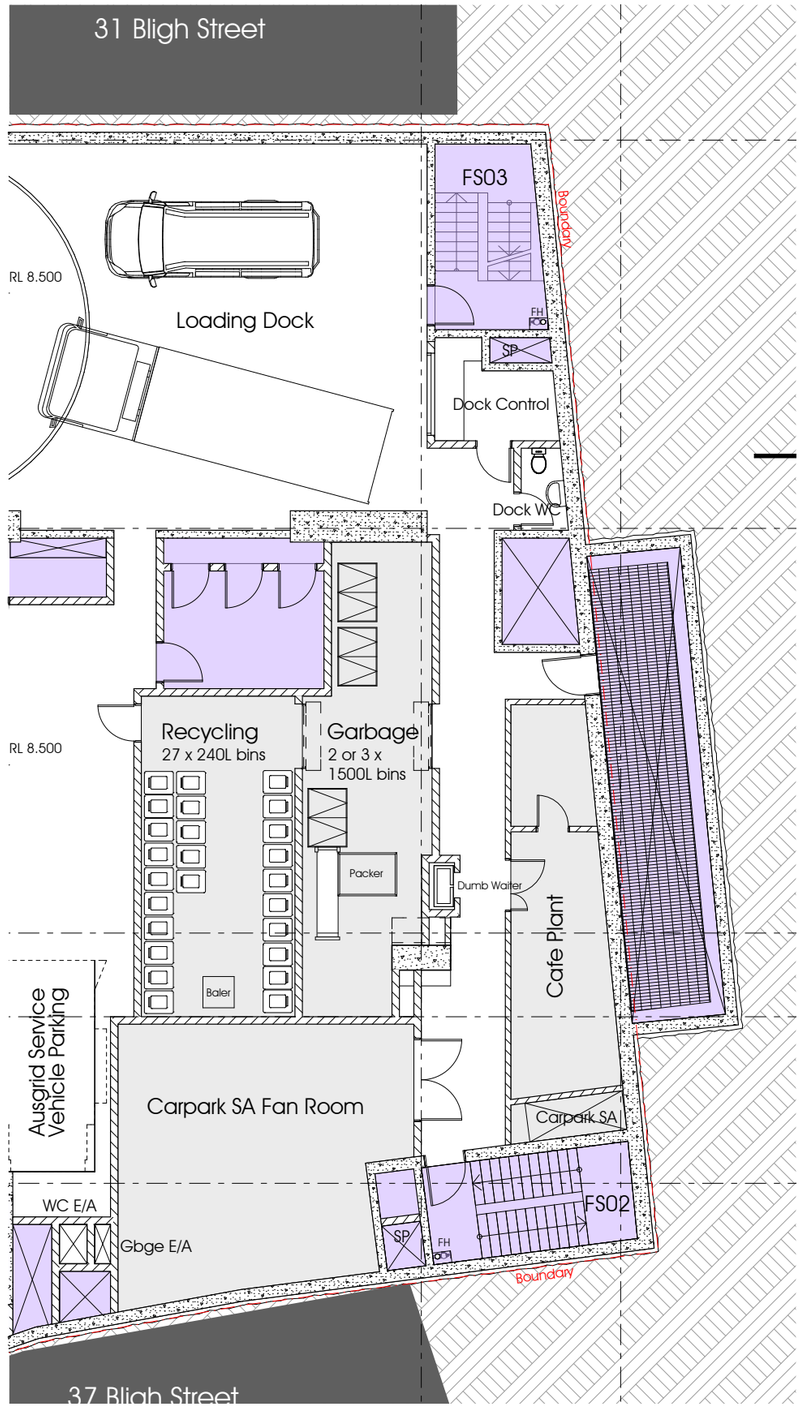
Public Art Contribution

The sculptural facades to Bligh and O'Connell Streets constitute the biggest single art installation in the city of Sydney. They will provide a visually rich and contemporary art piece mimicking the traditional concepts of installing artwork as part of the architectural solution as seen in other buildings in this part of the city.

Evolution of Cafe space on Bligh Street including Amenities and Preparation Area in Basement

The design solution has developed such that the cafe is a fully operational "hole in the wall" outlet. It is provided with space contained within the basement, easily accessed from the loading docks, for the use of food prep, storage and admin. The cafe above is linked to this space with a dumbwaiter. The neighbouring fire stair also links these levels.


31 Bligh Street
Void
FS03
CD01
CD07
FCR
SP
CD05
Retail
Dumb Waiter
STONE LOUVRES
AWNING ABOVE
Boundary
REFER TO 'ASPECT' LANDSCAPING DESIGN FOR STREET FRONTAGE
A
Gbge E/A
CP S/A
SP
FS02
SP
Boundary
7 Bligh Street
GZ10
GZ11
GZ12
GZ13
CD01
CD02
CD03
CD04
CD05
CD06
CD07
CD08
CD09
CD10
PV01
PV02
PV03


31 Bligh Street
FS03
Boundary
RL 8.500
Loading Dock
FH
SP
Dock Control
Dock WC
RL 8.500
Recycling
27 x 240L bins
Garbage
2 or 3 x
1500L bins
Packer
Dumb Waiter
Cafe Plant
Baler
Ausgrid Service Vehicle Parking
Carpark SA Fan Room
Carpark SA
WC E/A
Gbge E/A
SP
FH
FS02
Boundary
37 Bligh Street

Environmental Ratings

The commercial tower will be designed to achieve 5 star Green Star design and 5 Nabers energy ratings. This includes measures such as:

- Core positioned to the north of the tower minimising northern exposure
- Selection of a high performance facade system, including double glazing, extensive fritting to the glass surface area
- High levels of insulation to other external/internal interfaces including roof areas, exposed soffits and spandrel zones
- Minimisation of building materials, with minimal amount of overcladding of structural elements with materials of a higher finish and higher embodied energy count
- Green Star Points:

- Green Star managed process from planning through to construction

- High quality indoor environment quality through good ventilation rates, air change effectiveness and daylight penetration

- Use of non-toxic materials which ensure good air quality

- Greenhouse gas emission reduced below conditional requirement

- Further energy use savings through consideration of lighting power density, lighting zoning and peak demand reduction

- Provision of cyclist facilities

- Good public transport linkage due to site location

- Reduction of water use against 'best practice' benchmark, further water consumption will be monitored by meters

- Reuse of fire system water consumption

- Re-use of Materials

- Site will be re-used for the building and its ecological value enhanced